



INNOVATIVE ADAPTATION OF TRADITIONAL KUNDAN MEENA JEWELLERY BY INDIAN FILM INDUSTRY

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ABSTRACT

Self-learning Materials (SLM) play a major role in the teaching-learning process at all levels of education and training. As often many of the learners pursuing teacher education programme in special education through open and distance mode of learning. The article sought the opinion of the learners on the preciseness of the study material catered to them. Preciseness as defined in this study is the comprehensibility of the material in use. Both academic and physical aspects of self-learning material have been studied. The academic aspects include selection, organization and presentation of content with an overview of language, pacing, illustration, exercise & assignments. Whereas physical aspects of self-learning materials include printing, lay-out & get-up, durability, and size. This particular section of the stakeholders were chosen to deal in learner friendliness of the material. The sampling was incidental-purposive and a descriptive survey method was used.

KEY WORDS: Special education training programme, Self-learning material, open distance learning.

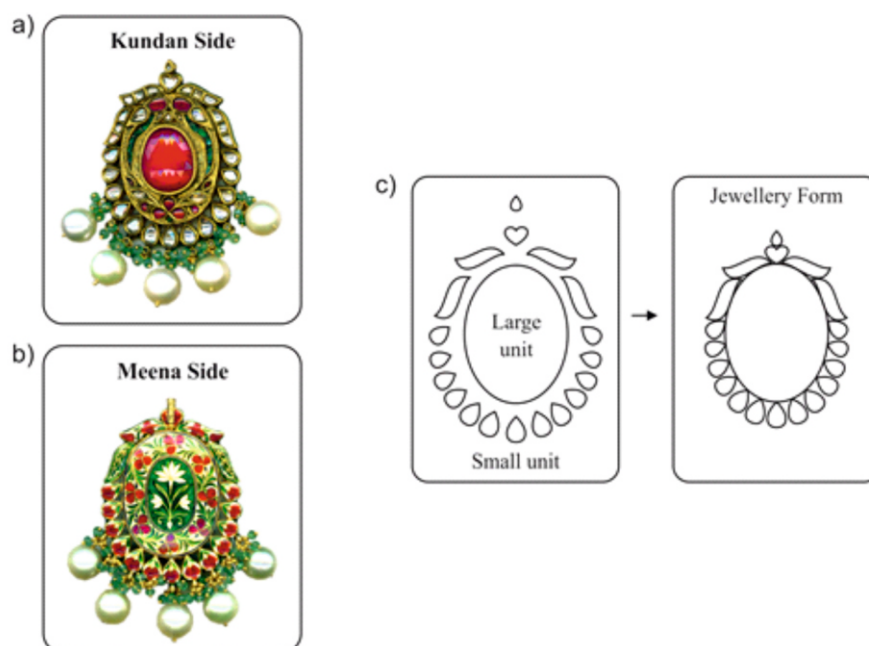
INTRODUCTION TO KUNDAN - MEENA

Since ancient times, the desire to adorn one self and thus jewellery took root in India. India being a "gem-bearing" country has been a treasure trove of various precious stones and has enticed many a traveler, trader and invader alike. Transgressing through time and history, Indian jewellery today has not remained just a craft, but evolved into an art - both in design and workmanship. Indian Arts and Crafts of each age reflect the culture, traditions and happenings of that particular era. Every age, every dynasty, every empire has its influence and essence in the art and crafts belonging to those times. These chronological eras have gifted Indian gems and jewellery industry with various genres of jewellery such as silver, diamond studded, colour stone, Thewa, Kundan Meena, etc. All of these segments have their individual character and significant holding in terms of jewellery, but Kundan Meena jewellery hold a distinctive position within the group because of its trend changing adaptability. The Kundan Minakaari style of jewellery presents a unique blend of two distinct genres of jewellery crafting. Interestingly, both these design are stand alone techniques of jewellery making, offering infinite possibilities of manifesting the craftsman's imagination to create something that is magnificently beautiful.

The glossary of Kundan Minakaari work on gold jewellery and accessories in India is governed by the two distinct techniques which originate from entirely varied genres and thus individually, they claim a strong visual presence of their own. However, when they are put together, the contrast between them is blended in a mutually enhanced manner, depicting a harmonious visual expression to the jewellery as an outstanding article.

Beyond the larger conceptual framework, the element of contrast, both visual and tactile, continuous to dominate various aspects of the Kundan Minakaari work. The foremost among them is the visual themes wherein more often than not, the sides with Kundan and Minakaari work (the latter is often done on the reverse side) portray different imagery. However, it is also possible that the same theme is translated on the front and back. Enamelling is almost always rooted in the imagery of floral and vegetal elements, animals, birds, hunting scenes, and deities etc. The side with Kundan work, apart from representing flora and fauna, also actively uses a cornucopia of geometric shapes with an effective closed composition of aesthetic semiotic unit as shown in Colour Plate 1 a, b, c. The intention is to demonstrate that how the conceptual thinking is done to achieve to achieve traditional form of composed units of Kundan Meena

Kundan - Meena



Colour Plate : 1. a, b, c. The craft is translated on the front (Kundan) and back (Meena), express various floral, geometric and fauna elements. Its involves various small unit of shapes which are attached to build larger units to form jewellery.

The perception of the shape and form on the front and back is very different. The ground on the stone encrusted frontage is broken into innumerable small sections of varying shapes which are congregated to build larger units creating the entire form of the jewellery. Each of these sections studded with a solitary stone or clusters of stones that go into the making of the larger units is clearly visible on the front. However, there is no demarcation of these small sections on the back which more or less has a seamless surface, interrupted only where the larger units is joined. Such a clear surface facilitates imparting intricate imagery on the reverse through the use of enamels.

Although this craft is facing few experimentation and stylization which contemporaries the orthodox motifs like flower and leaves to geometrical shapes, architectural forms, classical stained glass art, birds, etc. These initiatives to create unique and unusual designs require skills; every piece that is manufactured incorporates an element of creative, unusual, eye-catching design which separates it from most jewellery of today. Some examples which experiencing revival most recently, in IIJS Jewellery show ramp walk, In which a model was extensively shown wearing Kundan jewellery with contemporary motifs highlighting its creative flawlessness among Rajasthani royalty.



Colour Plate 2. Notify a model wearing a contemporary design jewellery necklace of Kundan Meena Craft. This aspect leads the research study to explore the depth of this transitional change and innovative adaptation of traditional Kundan Meena art.

ADAPTATION OF KUNDAN MEENA JEWELLERY BY INDIAN FILM INDUSTRY

It is becoming the jewellery for the screen gods and goddesses. Kundan Meena reflects the fusion of ancient and modern India with inspiration drawn from royal heritage of Rajasthan. Kundan Meena not only underlines Mughal sensibility and also gives a European feel. Indian film industry has been a trend setter and taking the cue from the Bollywood to Hollywood. Many celebrities for over 25 years have been buying Kundan jewelries from Jaipur and they could be rated the first trend setter in Bollywood for Kundan Meena. Rekha made kundan Meena not only a party wear but helped in making it celebration jewellery. People discussed the stunning jewellery worn by Jodha Bai in the epic movie Jodha Akbar. The Jewellery has brought about a great impact on the fashion trends in this section. People are now asking and ordering for these designs. Kundan Meena radiance was first displayed in the epic movie Mughal-E-Azam, then in late Beena Rai and Pradeep Kumar, starrer Taj Mahal and in Pakeezah in recent time in Paheli and Devdas In the film Jodha Akbar, the awesome chunky jewelry worn by Aishwarya is already making waves. The movie has been shot using real gold kundan Meena and diamond jewelry. The jewelry used is exquisite even by standards reserved for the royalty. It is all set to fuel a trend for heavy, stone studded queen necklaces and chunky earring extending from the top of the ear till shoulder line. Kundan meena's majestic feel has also been felt by Sonam Kapoor,

Konkona Sen, Sridevi and besides Hollywood's Nicole Kidman. Thus kundan Meena is not only investment buying for Bollywood, but also for Hollywood Jewellery companies have produced special ranges for films and the trend was started by Jodha Akbar and the die was cast with Jodha Akbar that inspired the theme of Kundan Meena The best part of Kundan Meena is one can wear it with both Sari and Salwar Kameez. "Bollywood is a strong medium for setting trends in India and after clothes its Jewellery particularly Kundan Meena that is helped by Bollywood and Jaipur is the gainer with its authentic designs ", admits Rajiv Jain, Secretary Kundan Meena promotions of Jaipur Jewellery Show also conveys that Design innovation is a continuous process of evolution through transformation results new innovative conceptual designs with modern or contemporary look as shown in Colour Plate 3. In this process conceptual designer are playing significant role and are contributing with honest efforts to the needs, briefs and requirements of the society.



Colour Plate 3 Shows evolution and transformation of new innovative conceptual designs with modern or contemporary look.

CONCLUSION

Changes and adaptations excel with the development of society. Indian film industry is always to be considered as mirror of the society. Thus the intension to document this transitional development is done with an exploratory approach. These initiatives to create unique and unusual designs require skills; every piece that is manufactured incorporates an element of creative, unusual, eye-catching design which separates it from most jewellery of today. In fact Designer creates fusion of both traditional and the contemporary styles. It works equally well with western wears and traditional garments like a sarees. If the outfit is aesthetically stunning but heavy, designers emphasis is to create jewellery on simpler lines. On the other hand, if the outfit is simple then one can afford creative freedom of creative jewellery by choosing various stylized motifs from contemporary library and play with new inspirations, texture, lines, colours, forms and styles.

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